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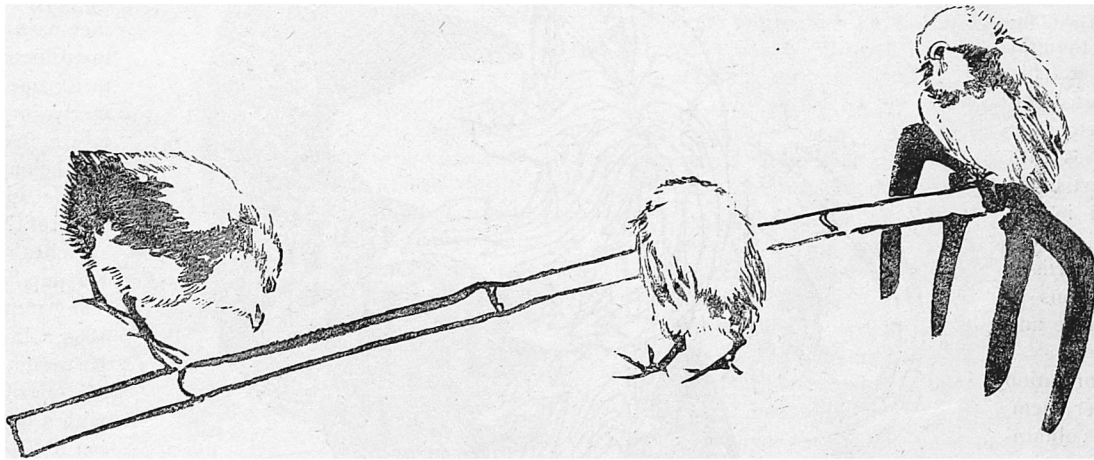
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decessors of merit. In the first half of the eighteenth century wood-engraving had already reached a good degree of development, and the art of printing from wood blocks had attained an equal degree of perfection. A fair example of this is the "Young Japanese Women in the Rain," reproduced from an engraving in an octavo volume called "Occupations of Women," published as early as the beginning of the century. Of a later period there are still in existence a number of collections of engravings made from paintings by the "old masters" of China and Japan. Two such collections date from 1751, and a third, the *Gua-shi-Kai-yo*, in six volumes, was published in 1754. Flowers, birds and beasts are depicted here with a skill that perhaps will never be surpassed. The illustration we give from the *Gua-shi-Kai-yo* shows a painting of the old Japanese school of the seventeenth century — birds asleep on the branch of a tree, the whole in solid black, two of the birds showing in silhouette against a full moon indicated by a single black line drawn on the white ground. After birds and flowers the chief subjects are illustrations of Buddhist legends or of the history of Chinese heroes. But few works of Japanese artists are reproduced, showing clearly that the art of China still maintained an acknowledged supremacy. In works of less pretension, however, the Chinese influence was not so strong. Particularly interesting is the *Jiki-shi-ho*, in nine volumes, by Monkuni, printed in 1745. This work, a modest forerunner of the "Manguwa," is a little cyclopædia of the art of design in all its branches, and shows how to draw flowers, birds, trees, land-

from his "Ducks," which we reproduce from a volume printed in 1766. The cleverness of this simple little drawing makes it easy to conceive that from the works of Tankosai, perhaps from the artist himself, Hokousai might well have imbibed his first taste for the art in which he was destined to excel.

With such examples before them, our readers doubtless will share our hope for the early publication of a fully illustrated history of Japanese art.



SKETCH BY HOKKEI. "CHICKENS AND RAKE."

LANDSCAPE PAINTING IN OIL.

II.

LET us proceed now to the second painting. The sky again is the first thing to be attended to, and it should, if practicable, be completed at this sitting, as the student will soon find by experience how difficult it is, from the tender, delicate nature of the work, to retouch upon it after being allowed to dry. Some painters, it is true, have been in the habit of working upon this part again and again with faint scumblings, to generalize the tone, and soften down any slight harshness in the gradations; and in the hands of skilled professors of the art the practice is of undoubted value; but it requires considerable knowledge and experience to enable us to do it effectively.

Mix a pure azure of ultramarine and white if for a bright mid-day sky; begin at the top and lay in all the blue parts, gradually weakening the blue as it descends to the horizon, and preventing the lower parts from falling into a cold chalky whiteness by adding a little yellow. Think no time ill-spent which is bestowed upon the gradation of this portion of the sky. Thorough success in this will give a retiring and at the same time luminous quality that can be obtained by no other means; and the want of a due attention to it will be likely to give an effect more analogous to that of a prominent, staring piece of blue paper than to the modesty of nature. You will also find the pure blue and white too strong as the time approaches toward evening, or for any but the brightest and clearest atmosphere; and in such cases it should be modified with a little ivory black.

The dark parts of the clouds should be now executed. Use a tint for this of white, black, and a little lake, slightly changed at times with blue, and painted thinly. Note that the shaded portions of clouds are not flat masses, but consist of endless forms and gradations, giving lightness of substance and ethereality to the whole. The lights follow in order, laid with a solid body of color and softened carefully into the shadows. Pure white will rarely be needed for these; it should be warmed and enriched with yellow.

The purple of sunset clouds will be obtained with white, black or blue and lake. For the gold and crimson hues, you will require the chromes, yellow ochre, vermilion and lake. Before the sky dries, go over it with a long-haired softener.

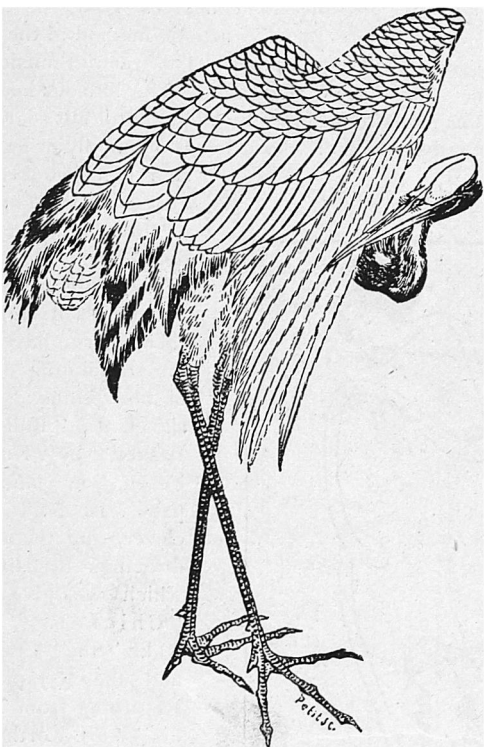
The distance should be commenced while the sky is wet, to insure the softness and blending of outline

necessary in this part, and the same tints as those of the sky must be used, slightly darkened. Make the extreme distance very faint and only hazily separated from the sky. Be careful not to make too abrupt a leap from this to mid-distance or foreground; but come slowly from distance to distance, gradually strengthening the tones and deepening the colors, adding by degrees a little yellow to obtain a green tinge for the foliage, until you reach the middle portions.

Endeavor to get such a view of your subject or so to arrange your composition that the middle distance shall form a good and picturesque line where it stands against the sky. Strengthen your greens with Prussian blue and yellow, keeping all transparent and using glazes chiefly, and bring the work step by step down to the foregrounds, increasing the strength of your colors and light and shade as you advance.

The foreground will require all the strength and

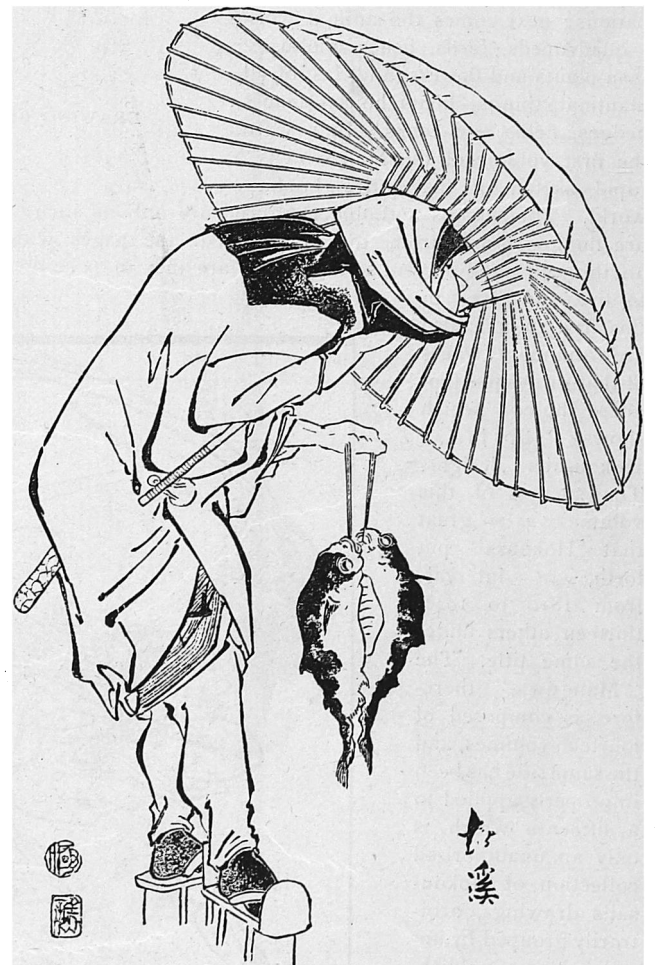
power you can give. Lay in your foliage in masses with a full brush holding plenty of color not too sparingly thinned with megilp, but light and transparent. Upon this paint more in detail, using various tints of green to give richness. Paint all the under trees and the parts most distant from you first, and the near foliage upon them. Work carefully round the edges, avoiding formality and tameness, and carefully indicating the light portions of leafage which



DRAWING BY HOKKEI. "CRANE."

FROM THE LITTLE "MANGUWA."

scapes, single figures, groups, and elaborate compositions. The Chinese influence is, indeed, visible enough, but one can readily trace those peculiar characteristics which developed later into the Japanese style as clearly distinguished from that of the Chinese. The clever frontispiece, which might have been drawn sixty years later by Hokousai himself, shows the author with a sardonic air advancing under a large umbrella, which shields him from the falling rain, and holding in his hand a lantern, an evident allusion to his intention to throw light on the arts of design. An artist of a somewhat later period was Tankosai, who drew birds with remarkable skill, as may be seen



PEN SKETCH BY HOKKEI. "JAPANESE RETURNING FROM MARKET."

project against the sky, as they give great character and truth to your representation, and save you from producing green mop-heads instead of living trees. The stems and branches must receive great attention, each kind having a conformation and a color peculiar to itself. Neither make the stems too green nor omit the cool gray tints upon the bark.

Where you have a clump of trees of the same or varied kinds, it is better to paint the under ones first

and let the work dry before proceeding with those in front; otherwise they are apt to get muddled and unsatisfactory.

The shadows should be glazed with rich transparent greens composed of Prussian blue and raw or burnt umber, and painted into while wet with darker touches to obtain the detail. Lay such touches

as many sittings as the artist may deem it necessary to bestow upon his picture. The work consists in great part of a repetition of much that has been done in the last painting, with the addition that all those shadows hitherto left unfinished must now be glazed with transparent colors to their proper hue and strength. Scumble the distances where they may require it either for softening any harshness or to bring the tint nearer to nature, and paint into this with delicate tints laid on very lightly and with a sure touch.

Glaze the shaded parts of foliage with rich clear colors, burnt umber, raw sienna or Prussian blue and either of these as may be most needed. Finally glaze the shadows of buildings and roads; then proceed to work on the light parts of these and of the foliage, with free, airy touches without softening, mixing the tints correctly upon the palette. Use a great variety of tints in this final working; they will give greater truth as well as richness and beauty to your coloring.

Do not be in too great a hurry to varnish. It certainly fetches up the color with wonderful brilliancy, but many a good picture has been irretrievably ruined and cracked beyond redemption by a too early application of it. Your picture should stand some months at least, a year would be better, before its use; and when the time comes for it use pure mastic varnish.

WALTER TOMLINSON.

PROFESSOR WEST'S COLLECTION OF PRINTS.

INTERESTING FACTS CONCERNING SOME NOTABLE ENGRAVINGS AND ETCHINGS.

THERE are few private collections of prints in this country, or indeed in Europe, which surpass that of a gentleman in Brooklyn, N. Y., which was described with great accuracy not long ago in The Daily Union of that city. The article de-

serves a better fate than the oblivion which befalls all newspaper contributions. So we reproduce it almost entire:

"On an easel in a drawing-room in Montague Street there are placed four engravings. On one side there is a Seymour Haden, and below it Frederick Muller's 'Virgin;' on the other side are two etchings, the 'Hundred Guilder Piece' of Rembrandt, and beneath it the

'Crucifixion,' in its second state, by the same master. On the walls of Professor C. E. West's drawing-room hang prints, etchings, and water-colors innumerable. In one frame, as if expressive of an *embarras de richesses*, are placed Rembrandt's famous etching of the 'Three Trees,' and under it another etching of Claude Lorraine's. In another corner is an Albert Dürer, a copper-plate, and right under it is another of Rembrandt's etchings, 'The Burgomaster Six.' Look along the wall, there is a pen-and-ink sketch of Fortuny's, perhaps the original of his 'An-

chorite,' and on another side hangs a water color of the same master, a Nubian slave, with glossy skin and bright-colored dress.

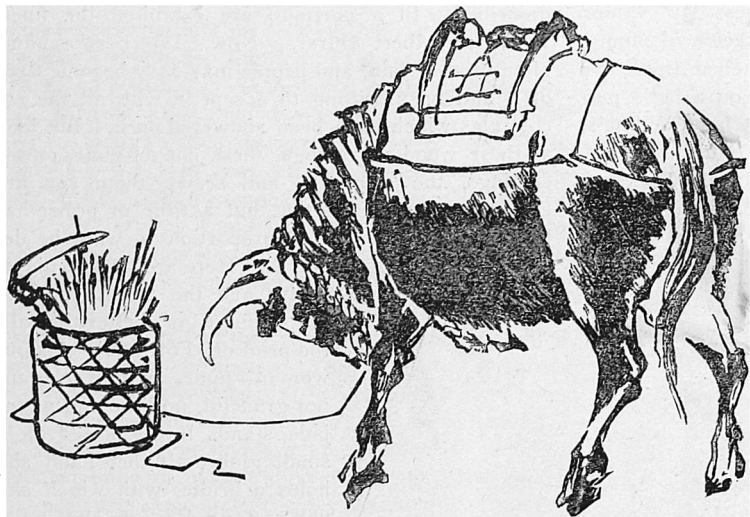
"On that easel alone are placed treasures which are priceless, which are so rare that they would bring to see them any one acquainted with prints. Let us take the Muller print, which is unique of its kind. This grand, yet tender subject of Raphael's, well-known from the two beautiful heads of the cherubs below, has been as an engraver's work the crucial test of many a one, so that copies of this picture are more or less common subjects. But this one? Here is its



DRAWING BY TANKOSAI.

FROM A JAPANESE BOOK PRINTED IN 1766.

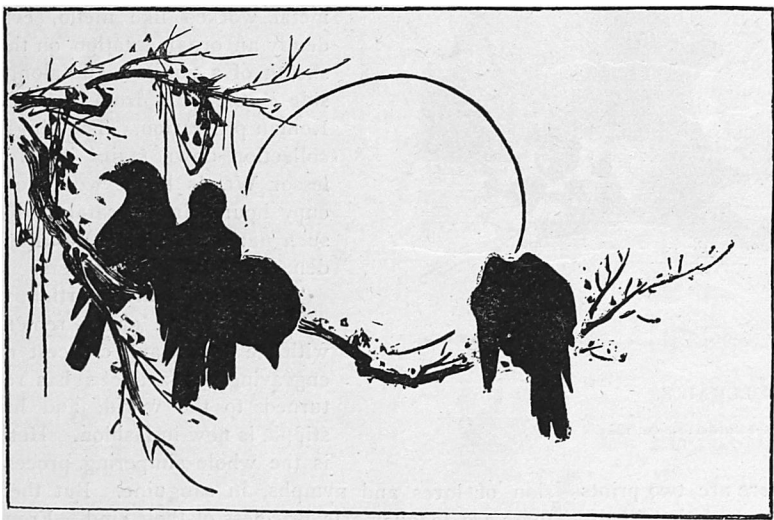
story: Muller had fame, and was ambitious, and a house in Leipsic gave him an order to produce the picture on steel. Long and patiently he toiled at this work. He seemed to have poetized the conventionalities of steel engraving, to have thrown aside by an art of his own all geometrical, mechanical methods. Lines flow gracefully, shadings are blended and softened, and the work does not show the tool, nor recall the painful toil of ploughing the steel with a hard-tempered graver. But if true art has an ideal of its own, commerce has another. When Muller brought his plate with his proof to the publishers, they were



SKETCH BY KEISAI-YËSEN.

lightly, and with a free hand, and preserve all the transparency possible.

You will often find it necessary to paint cool gray tints upon the upper side of the leaves of plants and foliage in order to give the true effect of the color reflected upon them from the sky; and this should be done while the greens are wet. These grays will also greatly aid the harmony of your picture by thus repeating the sky tints; and the same result should also be sought after in the cool colors to be found upon stones, rocks and buildings. Paint in all roads and buildings with the greatest truth of color you can achieve, especially in the lights; the shadows should be kept cool and clean, and nothing is better suited to the purpose than a shade tint of black, white, and Indian red, a little lighter than the finishing tone required, and slightly changed with some of the natural color of the subject in hand. This shade tint can afterward, when dry, be glazed down with the proper transparent colors to the depth of tone and hue required.



REPRODUCTION OF A SEVENTEENTH CENTURY JAPANESE PAINTING.

FROM A BOOK PRINTED IN 1754.

Water, as stated in the directions for sketching, will be painted with the general tint of the sky; the reflections being introduced at once in various tints and shades of color, but not obtrusively, or of such strength as upon the objects which produce the reflections. Have your color very transparent and juicy, and flowing from a full brush.

The figures and cattle are painted in last of all, using such colors upon the draperies as will give point and force to the picture and complete the harmony.

The third painting may in fact be subdivided into



REPRODUCTION OF A JAPANESE ENGRAVING.

FROM A BOOK PRINTED EARLY IN THE EIGHTEENTH CENTURY.

pleased with the print. They acknowledged that it was the fairest, tenderest representation of one of the choicest of Raphael's conceptions, but for trade the steel-plate was useless. 'We might,' they said, 'print say fifty impressions from your plate, but after that it would be ruined. It is not cut deep enough for useful work, it will not last, and we cannot accept it.